



Transfer of Image and Character in Artistic Translation

Kakhramonov Jakhongir Boymakhmat Ugli, Abdurakhmon Norinboev

Lecturer, Tashkent State University of Economics

Annotation: This article provides information about the human image and its depiction in translations. The contributions of Leyden, Erskine, Kaiser and Klaproth in the translation of Z.M. Babur's works into European languages are huge.

The services of G. Salomov, N. Otajonov, G. Khojayev and others in studying the translations of Babur's work into European languages and showing his place in world literature are worthy of praise, but a special research work on the presentation of image and character in artistic translation not done.

Keywords: artistic translation, library, image and character, world literature and culture, history of translation.

INTRODUCTION

V. V. Grigorev, U. Erskin, Pave de Courtel, S. Len-Pull, E. Holden, H. Yaqubov, V. Zohidov, and many other writers and scientists also gave excellent opinions about some of the characteristics of Babur's character. Jawaharlal Nehru, a famous statesman of the Indian people, wrote in his book "The Discovery of India", translated into Russian in 1955: "Babur was a charming person, a typical renaissance ruler, a brave and enterprising man, who contributed to art, literature and life. he loved to have fun," he writes.

Witsen was the first among European orientalists to translate some parts of "Boburnoma" into Dutch in 1705 and publish it in Amsterdam. In 1826, English translators John Leyden and William Erskine compared the Uzbek and Persian versions of the work, translated it into English and published it in London. The translations of J. Leyden and W. Erskine were published for the second time in 1921 by the Oxford University Press.

In 1828, the German translator A. Kaiser translated "Boburnoma" into German based on the English translation. In 1810, the German orientalist Julius von Klaproth translated the first part of the work from the original into German and published it in Petersburg.

MATERIAL AND METHODS

In 1844, R. M. Caldecott translated his work into English and published it in London. In 1871, the work was published in French by the French scholar Pave de Courtel. In 1944-1946, the work was translated into Ottoman Turkish and published in Ankara in two volumes. Some parts of "Boburnoma" were translated into Russian by I. Pantusov, S. Polyakov, V. Vyatkin and others. A full translation of the work into Russian was made by the famous translator and scientist M. Sale and was published in Tashkent in 1958. This Russian translation was published twice. Copies of "Boburnoma" copied in the 17th and 18th centuries were kept in Petersburg, Calcutta, Agra, Hyderabad, Manchester, London, Edinburgh and other cities. There are no more than 13-14 known copies of "Boburnoma" in the world. One copy of the work preserved in the library of the Ministry of Foreign Affairs of Russia was published in Kazan in 1857 by the Turkic scholar N. Ilminsky.

In 1905, in London, English scholar Annette Beveridge published a facsimile of a manuscript of "Boburnoma" found in Hyderabad in a tsingography. The work will later be published in Turkey. The Academy of Sciences of Uzbekistan has done serious work in the field of studying Babur's legacy. He published "Boburnoma" for the first time in 1948, and for the second time in 1960. In 1965, the Tashkent literary publishing house published Babur's three-volume book. "Boburnoma" has been translated into several Eastern and Western languages.

The international community recognizes and acknowledges that our ancient and beautiful land is one of the cradles of not only Eastern, but also world civilization. The fact that so many great people, scientists, scholars, politicians and generals have grown up from this blessed land, and that worldly and religious sciences, especially knowledge related to Islam, which have become an integral part of universal civilization and culture, have historically been raised to the highest level in our motherland. The fact that the merits of the great scholars who have reached maturity are incomparable gives us great pride and honor.

RESULT AND DISCUSSION

Although Babur reigned on the throne of India for only five years, he paid great attention to economic life, culture and prosperity. He built ditches and canals to bring water to dry lands, built a number of gardens, built bridges and various buildings. He begins to look at the traditions and customs of various tribes and peoples in India. He gathers scientists and artists around him. Babur consulted with experienced beggars and virtuous people, and advised his sons to do the same.

Many years of hard and terrible battles, separation from his native land and the return of his close friends to Afghanistan and Mowaraunnahr have a strong impact on Babur. Babur mourns his country and misses his friends. One day, when they brought him a melon from Farghana, he cut it and cried bitterly.

Babur is in independent contact with his friends and relatives in Movaraunnahr and Afghanistan, sending them his new works and gifts. Until the end of his life, he lives with the dream of returning to his homeland.

Literary and artistic works, which are an artistic reflection of this life, are one of the sources that provide rich materials for studying life, socio-political events of a certain period, and understanding it.

The writer works with artistic images to illuminate some aspect of his life. Through artistic images, the writer puts forward his ideas, aspirations, his attitude to some issues of life, his views on ethics, manners and other issues. For this, he tries to ensure that the image he portrays is alive, vital and bright. In it, he embodies the characters and situations that excite the reader, fascinate him, or make the reader feel hatred for this character and his behavior.

Such features are first of all visible in the image of this image, in the concise, meaningful and artistic description of the details of this image. Writer introduces his character to the reader by describing his character. In his eyes, he embodies the image of this hero. But the word artist does not draw a portrait like an ordinary photographer. He tries to show the inner world, character and characteristics of this hero in the details of his portrait in order to make the portrait of the hero come alive. Otherwise, it will become a dry picture without life, it will lose its influence.

Along with the character and features of the character in the work of art are depicted through some lines in the portrait, the writer uses his appearance as a living person, his relationship with people, and his surroundings to clearly embody the unique aspects of the person and his behavior.

In the course of this communication and relationship, the hero's character is revealed, some characters and features are formed, and some lines in the details of the portrait become concrete and become a whole. In this case, he describes the character of the character himself, speaks in the language of another character, describes it in the form of memories, gives it to another person

through a letter, shows the character through an open or internal monologue, contrasts the characters with each other. can use the method, derive the character of the hero from the content of his nickname, name or surname, etc. The use of any of these depends on the writer's work style and artistic skills. All these methods can serve to reveal the character of the character.

In the Uzbek literature, which has a long and rich history, and in the wonderful and attractive works of art created by its leading representatives, the portraits of people and their characters are depicted with a unique artistic style and aesthetic taste. Until 1917, poetry developed and developed in Uzbek literature. In its various genres, high artistic works were created, which became worthy masterpieces in the treasury of world literature and culture.

In the 15th century, the secular trend in Uzbek literature reached a high stage of its development. First of all, this is characterized by the expansion of themes, the development of literary genres, the wide reflection of the most important social issues of the time, and the appearance of artistically and artistically high artistic works. Durbek's epic "Yusuf and Zulayho", Lutfiy's epic "Gul and Navroz", Alisher Navoi's "Hamsa", "Khazayinul Ma'ani" and other works belong to these periods. These works made an important contribution to the development of lyric and lyric-epic genres in Uzbek literature. Despite the fact that these works contain a number of realistic elements that reflect the life of the time (albeit quite strongly), in general, they were works of a romantic nature. A number of characters in them, such as Gul, Navroz, Farkhod, Shirin, Layli, Majnun, Mehr, Sukhayl, Iskandar, Lu'bati, Chini, have a romantic character, despite the presence of a number of realistic features. Through these positive images, the authors of the work put forward ideas of great importance for their time. It sings about high human qualities such as friendship, faithfulness and loyalty, honesty and correctness, humanitarianism and patriotism, acquisition of science and creativity in work. Ideas about justice are put forward. Lutfiy and Navoi, in the form of positive heroes, embodied the characteristics and situations they dreamed of and wanted to appear. That is why, when describing the portraits and characters of these characters, they included more romantic details. Many of these details are exaggerated.

In these works, along with positive characters, Khysrav, Layli's father, Jabir, Mallu, Mudbir, Makhman (the tyrannical shah, who has a descriptive character in the "Hayratul Abror" epic, the sly Sheikh, devan officials, etc.) have a negative character. There are also a number of images. Through these negative images, feudal groups engaged in oppression, tried to conquer other countries, tried to strengthen feudal leadership in the country, looked at the fate of people from the point of view of feudalism, religion, and sharia, and in them love, love, loyalty in love the forces striving for noble virtues, people engaged in dirty deeds such as treachery, treason, and murder, which tarnish humanity, are depicted. . That is why the typical characteristics of existing, ruling groups are embodied in the portrait details, behavior, worldviews, and relationships of the surrounding events and people of this image. This ensured their realistic character and vitality.

Uzbek literature did not create major prose works until the 16th century. In 1311, Rabguzi, the son of Nasriddin Burkhaniddin, published a book called "Qissai Rabguzi", which collected legendary and religious stories about saints and prophets. Although the work is written in prose, each separate plot line consists of small stories with an ideological direction. Since all the images in it have a religious and legendary character, portraits and characters are also decorated with such details.

The work "Boburnoma" created by Zahriddin Muhammad Babur at the beginning of the 16th century was an important contribution to the development of the prose genre in Uzbek literature. This work is a source of great value for many branches of science, and it is also considered a great monument of prose in Uzbek literature. As a complete picture of the character of that time, it was an absolutely exceptional phenomenon in Muslim literature, although not fully formed in this wonderful work, all the elements of artistic prose are present. It may have a plot line and sharp conflicts. The most important thing is that this work depicts people, their realistic portraits, character and characteristics.

Zahriddin Muhammad Babur's work "Baburnoma" is a unique work that has earned a special place in the treasury of world literature and culture and made its author world famous. In it, the events and events experienced by the author are artistically described in simple expressions, concise and smooth, but clearly and clearly.

In the process of consistently describing the events that happened in his life, Babur used the words of great statesmen, Timurid rulers, begs and officials, writers and poets, artists and calligraphers who lived in Fergana, Mavarunahr and Khorasan at the end of the 15th and the beginning of the 16th century - his contemporaries (historical figures) describes their appearance, behavior, character, work and actions, important and characteristic features, their positions in the life of the society.

So, in "Boburnoma" we can see the images of many people. They even revolve around a specific hero image" in the work Babur's own image. The spirit of the work, the character and characteristics of Babur, who is its central character, his attitude to people, the events and events surrounding him, connect all the events in the work together, sew them together with a red thread. Other characters depicted in the work are often given episodically, and they are connected to the main character in relation to an event or event, But the author's own character gives the work the most charm. People described in "Boburnoma" can be divided into the following groups:

- The image of Babur;
- Timurid rulers (Umarsheikh Mirza, Sultan Ahmad Mirza, Sultan Mahmud Mirza, Boysung'ur Mirza, Husayn Bogaro, etc.);
- Tarkhans and representatives of the military aristocracy (Abdul-Ali Tarkhan, Baqi Tarkhan, Baqi Chaganiyoni, Hasan Yakub, Ali Dost Tarkhan), Hisravshakh and others;
- Manifestations of science, art and literature;

Since the work has a memoir character, the image and portrait of the people described in it, the characteristics given to them, their actions, characteristics and deeds in the course of events are spoken by the author himself. In works of art, the writer undoubtedly has a certain attitude towards his characters, he hates some of them. It portrays the characters you love in a cute way with love. He decorates it with the qualities he likes the most. He describes those he hates with hatred and anger. They begin to arouse feelings of hatred towards them in the students.

How representatives of different classes are depicted in the work is one of the important currents that determine the writer's ideology, his feelings, and his aesthetic taste. Therefore, before starting to analyze the image of the people in "Baburnoma", how their character and characteristics are illuminated by the author, it is necessary to say a few words about the social forces of this period and their role in the life of the society.

At the end of the 15th century and the beginning of the 16th century, where Zahriddin Muhammad Babur lived and worked, political strife intensified in Central Asia, mutual wars for the throne between Timurid princes broke out, the poisonous and bitter fumes of religious reaction covered the whole country, the country It was a time of disintegration, the masses of the people were impoverished by heavy taxes and wars of extermination, and suffered endlessly from cruel oppression. At the same time, there were also progressive people of the time, who fought for the integrity of the country, to end mutual wars, and to alleviate the hardships facing the people. In general, at that time there were two directions and, accordingly, two main groups, the first aimed at preserving the country, ensuring the creation of material and spiritual wealth, the second aimed at disintegrating the country, destroying its material and spiritual wealth, or It was aimed at the deer in the process of their creation. While Babur paints the image of the rulers of that time, portrays their characteristic features either in one place or in the course of events, he approaches them from the perspective of the first group, the first direction, and evaluates their activities.

So, when Babur evaluates one or another political figure, representatives of science, art and culture of this period, he first of all refers to the activities of that person, the place he held in the life of society, and tries to approach him from a social point of view: this person's social characterizes it in terms of the benefit or harm it has brought to life, society, country, people, culture and science.

If that person has done something useful for social life, for life, for the country, people, science and culture, if he has made a useful contribution to the development of society, he is recognized as good, he is portrayed as a good person.

Whoever harmed the country, society, people, science and culture, and became an obstacle to its development, he emphasizes that person as a bad person, revealing his character by describing will give them. When reading this wonderful work, a giant personality and political figure of that time is embodied before the reader's eyes.

CONCLUSION

Simplicity, fluency, variety, encyclopedic knowledge in Babur's creativity and style attracted the attention of not only Eastern, but also Western scientists and orientalists. Therefore, his Boburnoma was translated into Persian four times, English four times, Russian three times, French three times, German twice and many other languages. The analyzes show that when comparing the German translations of "Boburnoma" by Julius von Klaproth and Kaiser, we would like to emphasize the advantages of Kaiser's translation.

First of all, A. Kaiser's translation is also a complete and perfect translation.

Secondly, in the translation of A. Kayzer, the artistic juice and charm of this copy is reflected.

When it comes to the translation of Julius von Klaproth, it can be said that this translation is not a complete, perfect translation, the charm of the original is not completely preserved in the translation. Studying the translations of "Boburnoma" is important for determining the place of Babur in Uzbek literature, and secondly, it is also important for determining the place of Uzbek literature in world literature. We came to the following conclusions based on the results of our observations and analysis of data from scientific sources during the year:

1. Although the history of translation studies in Uzbekistan was established as a science by the 70s of the 20th century, its roots go back to long historical times. During the creation of this study, we thought about the translations of many Uzbek works into European languages.
2. In the process of reading the translated work, Uzbek readers enjoyed the creative products of Uzbek literature and realized that it is one of the masterpieces of world creative literature.
3. "Boburnoma" was translated into German by translators Kaiser and Klaproth. During the creation of this research, we studied the work of both translators in a comparative plan.
4. The analysis shows that although Kaiser translated the work from English, we can see that it is close to the original, but Klaproth translated directly from the original, but there are several errors. Let's see what they put. This shows that Klaproth did not thoroughly study the text of "Boburnoma" and did not understand the meaning and essence of many words.
5. In the second chapter of the graduate thesis, we will come across several examples of creating the author's style in literary translation. We scientifically analyzed that Kaiser created the author's style more fully than Klaproth in the translation.
6. The analysis of the conclusions shows that when we cover both translations of "Boburnoma" with examples in a comparative plan, it can be recommended to be used in the practical lessons of the introduction to the theory of translation.

REFERENCES

1. A.Kayzer. Denkwürdigkeiten des Zehir-Eddin Muhammad Baber, Keisers von Hindistan, Deutsch verfaßt von ihm selbst Leipzig – 1928.
2. S. V. Klaprot. Archiv für asiatische Literatur, Geschichte und Sprachkunde. Peterburg 1810
3. J. Sharipov. From the history of translation in Uzbekistan. "Fan" publishing house. Tashkent. 1965.
4. Абдуллаева, М. «Инглиз – ўзбек бадиј таржималарида муқобил варианти шаклланиш ва ривожланиш босқичлари». Переводоведение: проблемы, решения и перспективы, вып. 1, июнь 2022 г., сс. 78-81, https://inlibrary.uz/index.php/translation_studies/article/view/5999.
5. M. Hollikov. "Artistic translation is today's demand". Tashkent.
6. N. Komilov and others. Artistic translation and scientific description. The art of translation. Tashkent. 1978.
7. Sodiqova Shirin Baxtiyarovna ALISHER NAVOIY IJODIDA TA'LIM-TARBIYA VA DO'STLIK MASALALARI // ORIENSS. 2021. №1. URL: <https://cyberleninka.ru/article/n/alisher-navoiy-ijodida-ta-lim-tarbiya-va-do-stlik-masalalari> (дата обращения: 20.07.2022).
8. G'. Khojayev. "Artistic translation and national color". Collection of articles, issues of translation theory. Tashkent. 1995.
9. Pasha Ali Osman. Translation and interpretation. The art of translation. Book 5.
10. F. Salimova. Pave de Courteil. Translator of "Boburnoma". Issues of translation theory. Tashkent. 1979.
11. Sadiqova Sh. Art of the chapter dedicated to the heritage of Alisher Navoi in the epic "Khamsa". Xorazm Ma'mun akademiyasi Axborotnomasi. 86-88 bet. 2022
12. 12 Lafasov U. P. O'ZBEKLAR VA YAPONLARDA YOZUV SAN'ATI //Oriental renaissance: Innovative, educational, natural and social sciences. – 2022. – T. 2. – №. Special Issue 22. – C. 116-123.
13. Akhmedova, Shakhlo Irgashbaeva. "Ideological and artistic searches in the short stories of the arab countries of the persian gulf at the beginning of the XXI century." Asian Journal of Multidimensional Research 10.10 (2021): 838-842.
14. Saidakbarova Saodat Parhadjanovna. Equivalency of English and Uzbek Idioms with Dairy Products (Milk, Cheese, Butter and Egg). International Journal of Innovative Technology and Exploring Engineering (IJITEE) ISSN: 2278-3075, Volume-9 Issue-1, November, 2019
15. Parhadjanovna, S. S. "English and uzbek meat idioms reflected by culture and history." *ACADEMICIA: An International Multidisciplinary Research Journal* 10.5 (2020): 832-836.
16. Abdullayeva, Markhabo Raxmonkulovna. "CONVEY THE NATIONAL SPIRIT IN TRANSLATIONS. International Scientific and Practical Conference" Modern Psychology and Pedagogy: problems and solutions", ANGILYA." (2022).